

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

VOL. 2 No. 1

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30 ¢

I RECEIVED A LETTER

ETERNAL BLUES

PALLET ON THE FLOOR

THE FIVES

HOW LONG BLUES

MIDNIGHT STOMP

TELL 'EM ABOUT ME

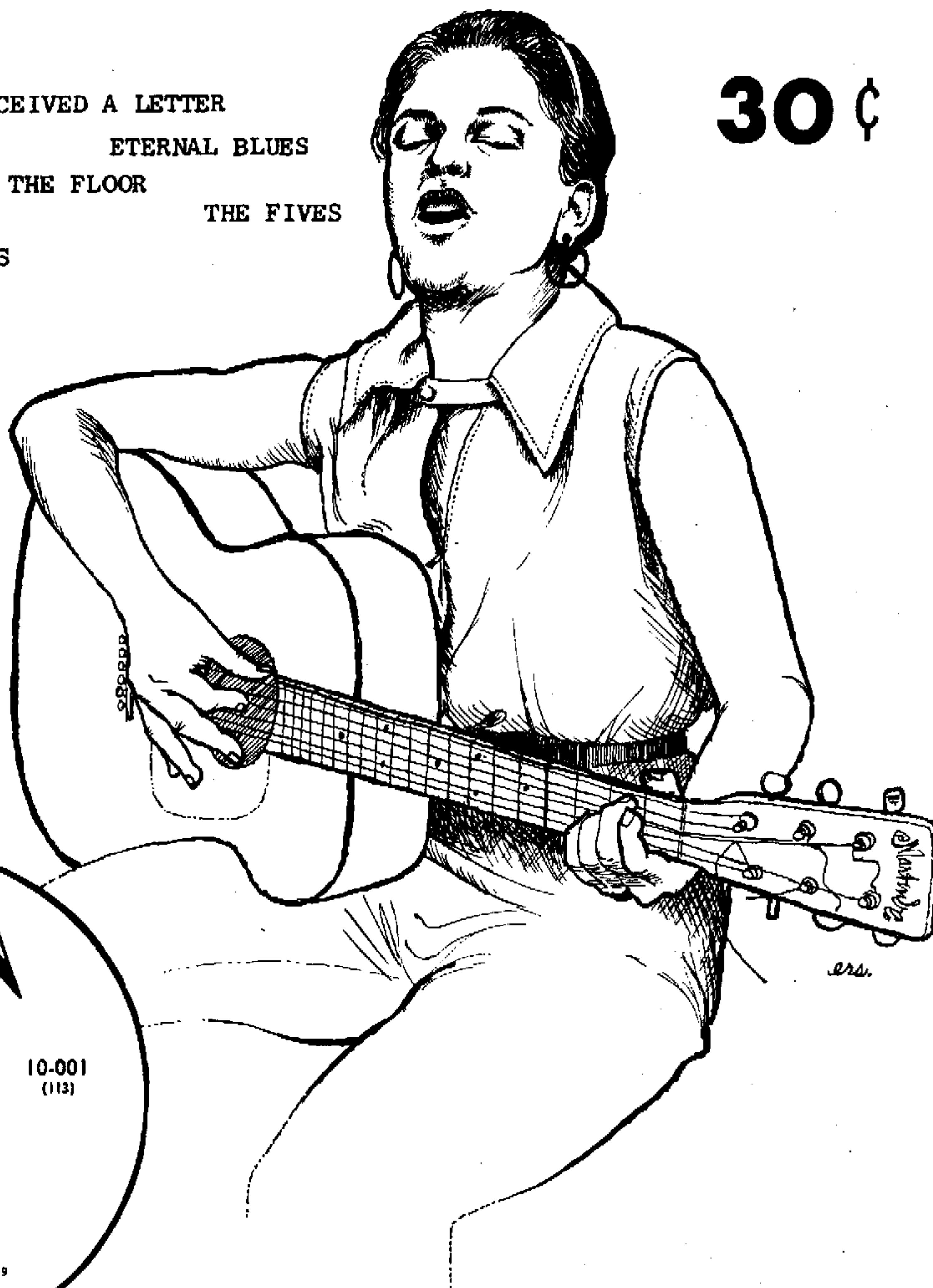
STATE STREET SPECIAL

BEAR TRAP BLUES

OLD QUAKER BLUES

YANCEY'S BUGLE CALL

35TH & DEARBORN



SESSION

10-001
(113)

BOODLIN'
(J. YANCEY)

piano solo
JIMMY YANCEY

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SESSION RECORDS
CHICAGO

CHURCH CITY JAZZ
by Harrison Smith

Brooklyn, N.Y. has often been referred to as Church City because the city has so many churches. Years ago, the Church City Four, a male quartette gained national fame and Orville Harrold, the tenor, got 'discovered' by Hammerstein Sr., and starred in operetta, 'Naughty Marietta', in which he sang, 'I'm Falling In Love With Someone.'

1913-14-15, the brightest nite spot in town was Edmund's 'Novelty Cafe', then located on site now occupied by Strand Theatre and right across the street from the famous Orpheum Theatre, then the nation's top vaudeville theatre. Vaudevillians hung out in the spot till time for their turns & during intermissions patrons from the shows came for drinks & jive. Among the gals who sung there before they recorded were: Inez Wallace, Trixie Smith, Daisy Martin, Etta Mooney, Peggy McDonald, Josephine Stevens, Mattie Hite, Josephine Beatty & Lady Alice (Leslie) Carter.... Leslie was a gag since there was a very famous dramatic star named Leslie Carter. Among male singers were: 'Hound Head' Henry, Oscar Benson, Clarence Potter, Nurdy Williams & Reese du Pree and our 'Tony Jackson' who claimed he wrote song 'Shortenin' Bread.' Pianists were 'Blind Slim' & Herman Wallace. Among 'our Gang' were Jimmy Durante, Shelton Brooks, Melrie Gilbert - he wrote 'Robert E. Lee' song, Vincent Lopez, Lyle or Miller and Lyle, Bill Tate & Black Bill - famous pugs, Tom Lemonier - he wrote, 'Just A Word Of Consolation', and Teddy Horne - rather of Lena. This spot got the crowds after the races & prize fights & the joint was always jumpin.

Those years I promoted dances at Park Circle Casino - cap. 3000 & Dauer's Casino, a summer spot, featuring Cordy Williams' Jazz Kings, Jack Hatton's...., Bill Brown & His Brownies & others. Hatton was equally as popular as 'Hot Lips' Page and played dance dates in Brooklyn, NYC & Jersey. He was really King of the cornet. In those years we never heard of the fabulous Buddy Bolden. Hatton's specialty was slipping from the others on the bandstand, play while dovetailin' between the dancers and getting back to the stand in time to finish the tune. Since Jack died before Armstrong arrived, his fans often remark how much they work alike.

In 1932 my protege, Duke Ellington, played the Strand, the very spot where the referred artists planted the roots of jazz long, long ago.

*I should have included in above. Jimmy Yancey, manager of Burt Earle's Musical Girls, a unit like that later produced by Phil Spitalny. - 'Blind Slim's' acc. was Arthur (Mama's Boy) Taylor who after all these years is with the Charlie Mingus Jazz workshop group on records

FROM THE ARCHIVES
as
compiled by Len Kunstadt

LEW AYRES-Vitaphone Jazz Recordings
Lew Ayres is a well-known American actor who gained pre-eminence in his profession by his vivid portrayals in 'All Quiet On The Western Front' and in the 'Dr. Kildaire' series. Some past mention has been made of Ayres pre-Hollywood days in which he earned his living as a banjoist. His biography appeared in an 8/31 'Screen Play' movie periodical. Ayres attested to the following concerning his band activities:

"I landed a job with Hank Halstead's Orch., Plantation Night Club, Culver City..We made the first jazz orchestra recordings for Vitaphone (Warner Bros.)...played in the Coronado and U.S. Grant Hotel Orch. in San Diego...I went back to Los Angeles & played with Ray West's Orch. at the El Patio....."
A photo within the biographical material pictures young Ayres as the banjoist with Geo. Eckert's 'Lafayette Cafe' orch. of Los Angeles.
(ed. note)-Information about Ayres' jazz recordings are significant and warrant further investigation. Can any of our readers provide us with info. about these recordings or any other Vitaphones of jazz interest... which apparently served as the sound tracks for many of our pioneering movie talkies?

CHARLES BOOKER - an enigma

Many of our collecting fraternity have been puzzled as to the identity of one Charles Booker who recorded a saxophone solo for Okeh and some odd jazz band sides for the Plaza & Gennett companies. Recently Record Research has 'dug' up some info. on Booker.

Feb'21 A newspaper insert located Booker's Jazz Band at the.....Lyric Theatre in New Orleans.

July'22 Chas. Booker, President of Memphis concern may open branch office in N.Y. Charles H. Booker, pres. of Yancy (sic) & Booker Music Co., Memphis Tenn. announces a business trip to NYC, where he is scheduled to arrive on Aug. 15..Mr. Booker not only heads the music publishing firm which bears his name but he is also a writer of several novel songs, including "West Texas Blues", "A Woman Gets Tired Of One Man All The Time" and "The Cootie Crawl"..Among other things, Mr. Booker has quite a reputation for playing the saxophone..

Feb'24 Another newspaper item associated Booker with Bessie Smith in a historic radio broadcast from Memphis Tenn.

"Bessie Smith radiates - broadcasts

over NMC with Yancey(sic) and Bookers Orchestra and the Beale Ave Palace Theatre Orch., playing accomps. to 'Sam Jones Blues', 'Chicago Bound', 'St. Louis Gal' & 'Mistreatin Papa'.. June'25 Chas. Booker & his Orchestra were playing at the Club Samville in New York.

Feb'27 Chas. Booker was associated with Booker And Tully Music Publishers. Booker was instrumental in having two of his tunes, 'Home' and 'Louisian Lou' recorded by Brunswick Records.

(Ed. notes)-Could the Yancey mentioned in the July'22 & Feb'24 inclusions be one of the Yancey (Mama, Jimmy or Alonzo) clan?

LUCILLE HEGAMIN-At The Bicycle Races
April 1926 - "Lucille Hegamin, Cameo Record Star was engaged by Brunswick Phonog. Corp. to record a number on their new record produced by their new mechanical reproducing machine. During a recent bicycle contest in New York's Madison Square Garden, music was furnished by an improved Brunswick mechanical reproduction machine. With it, Lucille's voice was carried to 15,000 people. New York papers commented very favorably upon both the voice of the artist & mechanism of improved record device."
(ed. note) This is the first mention of a recording made by Lucille for the Brunswick people. She has been mainly associated with Arto, Black Swan, Paramount, Columbia, Okeh and of course Cameo.

JELLY ROLL MORTON is Alive!

One of the earliest newspaper inclusions about the fabulous 'Jelly Roll' appeared in the Chicago Defender - press, Nov 12, 1921. It definitely located him on the West coast in San Diego California. It is written with all the sarcastic egotism which is coincidental with the glib Morton. "A letter came from Jelly Roll Morton and in it he claims that the report of his death which is raging throughout the civilized world and the South is exaggerated. He claims that he isn't half dead nor even indisposed. This being the fact, he wants to be remembered to his millions of friends and admirers everywhere. He would like to hear from Paul Wier, the Pensacola Kid. Mail will reach him if addressed to 542 Sixth St., San Diego Calif."

Next issue - 'Archives' will present information on pioneering radio broadcasts of jazz artists..

by
FRANK S. DRIGOS

Pianist Jimmy Yancey was known but to a mere handful of jazz lovers and musicians when he died in September, 1951. The newspapers and magazines like Time, gave him a big spread, as big in fact, as those accorded figures of international reputation. They called him the father of the style of piano playing known as boogie woogie, and noted that his wife, Estella "Mama" Yancey had sung his compositions since 1913. Perhaps it was because he had hit the big time in vaudeville prior to World War I that he was made such an issue of, or perhaps it was due to his being a groundskeeper at Comiskey Park in Chicago for the last 26 years of his life. At any rate, he deserved the widespread coverage given him.

Jimmy Yancey was born just prior to the turn of the present century in Chicago. His father was a bass singer, and played guitar in travelling road shows. He had another son, Alonzo, who was an accomplished ragtime piano player. Jimmy had music and show business ingrained in him since birth, and quickly turned the trick as an extremely accomplished buck-and-wing dancer as a youngster. He was good enough to play at Chicago's Pekin Theatre at State & 27th, then the outstanding Negro vaudeville house in the country. From there he toured from coast to coast on the Orpheum circuit, building up a very solid reputation, so solid, in fact, that he was sent overseas for two years to play in every major capital in Europe. This tour culminated in a command performance before King Edward VII and Queen Alexandra in Buckingham Palace in 1911. He then returned home and promptly "retired" from show biz to play baseball with the Chicago All-Americans during the daytime, while starting to learn to play the blues at nights in South side gin mills.

Although Yancey had heard blues singers and rag pickers since his early youth, and must have picked up hints of playing from dozens of itinerant piano men, there seems to be no single influence that went to form his strongly individualistic style, which had matured by the time Chicago was rocking to the massed rhythms of dozens of bands containing the greatest Negro and White jazzmen of the day. Jazz critic and historian William Russell has said that Yancey was an extremely popular figure at various house 'rent' parties and skiffle sessions, and that he had held down steady jobs from time to time playing piano in such clubs as the Moonlight Cafe and the Beartrap Inn. Since none of these was of sufficient tenure to provide any more than a scuffling existence,..... he sought a more secure and permanent

* means of a livelihood by going to work
* in 1925 as a groundskeeper in
* Comiskey Park, home of the White Sox.
* Here he was able to eke out a living
* while being close to the sport he
* loved, baseball.

* His own reticence and introspective
* way of life do not provide many
* clues to his activity during the
* heights of his creative career, but
* that he was influential in the de-
* velopment of boogie woogie and in
* the styles of playing that made such
* men as Meade Lux Lewis and Albert
* Ammons famous in later years, is
* surely felt. The exchange of musical
* interpretation and involvement of
* ideas were quite strong in the house
* 'rent' party and skiffle session,
* where Yancey met and played with
* Cripple Clarence Lofton,.....Charlie
* Spand,....Cow Cow Davenport,....Pinetop
* Smith, and many others. Some nights
* he'd come out Victor in the "cutting"
* contests, and others he'd undoubtedly
* wind up last, but probably more
* than any other man playing in this
* vein was he able to continue play-
* ing on a high order over the years
* to come. Playing against men whose
* brilliance was gained in the faster
* tempos, such as Lofton and Speckled
* Red, Yancey would fare poorly, as
* his own fast 'train' piece, known as
* the Fives, Yancey Stomp, Midnight
* Stomp, and a host of others titles
* over the years, would not stand up
* to Lofton's "Streamline Train" or
* Speckled Red's "Wilkins Street Stomp".
* Too, these others were better enter-
* tainers than Yancey. Anyone having
* listened to the vocal additions of
* Lofton, Red, Davenport, etc. to their
* own vigorous piano, would realize
* that Yancey would be out in the cold
* here. Hardly any of the other piano
* wizards had the feeling or rapport
* for the blues that he did, and here
* he had no master. The variety of his
* compositions appear after several
* hearings. Jimmy's Stuff, How Long
* Blues, 35th & Dearborn, East St.
* Louis Blues, I Received A Letter,
* etc, will all remain fast in the
* memory of anyone who has heard them.
* Whenever Yancey sang, it was in ac-
* companiment to his own blues, rather
* than, in the light, carefree vein
* that has marked the vein of others
* famous in this idiom. The blues in
* their infinite variety, were his
* vein.

* It is quite probable that Jimmy
* Yancey's retiring ways left him out
* of the era in the late 20's and
* early 30's when literally hundreds
* of Negro blues and skiffle artists
* were being recorded by the famous
* race labels of the day; Paramount,
* Vocalian, Brunswick, Gennett, etc.
* Almost all the great names of boogie
* woogie were recorded well in that
* era, but Yancey did not make it un-
* til nearly a decade later, in the

* late 30's. A few years earlier, jazz
* critic John Hammond found Meade Lux
* Lewis washing taxicabs, and brought
* him to Decca to record. He made
* Yancey Special among other sides,
* dedicated to the man who helped him
* on his way. Bob Crosby's big band
* also cut this side, and pretty soon,
* people were asking "What is Yancey?"
* Victor was persuaded to record an
* entire album of his work, something
* almost unheard of for an unknown in
* those days...He was also brought
* to New York to appear on the "We,
* the People" program in 1939, where
* the nation had a chance to listed to
* a man who had been playing this music
* since prior to World War I. Brooklyn
* bartender, Dan Qualey went to Chica-
* go to record many sides of Yancey,
* only one of which he issued. Then
* Vocalian, Victor and Bluebird gave
* Jimmy a date apiece. Subsequently,
* he again returned to his retirement
* status only occasionally playing for
* friends in back rooms & out-of-the-
* way gin mills.

* In Dec. 1943 Phil Featheringill, a
* record shop operator, induced Yancey
* to record some superlative efforts
* for Featheringill's own 'Session'
* label..... It was only in his last
* years that he was prolifically re-
* corded by Paramount and Atlantic,
* the second being notable in that one
* LP was devoted to his work with his
* wife accompanying him. Fortunately
* for collectors, Riverside Records
* procured the rights to Solo Art
* (Qualey's label) and have since re-
* issued in LP form one album of un-
* issued solos, with yet another to
* follow. He is well represented on
* records, in fact far better than any
* other man playing in this idiom,
* with six LP's to his credit at this
* writing. Not even his famous pupils,
* Meade Lux Lewis or Albert Ammons,
* who were infinitely better known and
* more popular have had that many al-
* bums of solos recorded. But, perhaps
* this is just due to a man who never
* received his during his lifetime. It
* is also certain that the producers
* of his LP's hardly expect to get
* rich as a result of their efforts-
* but they have given to the discrimi-
* nating world at large, an ample por-
* tion of the talents of one of the
* finest.

* Since Boogie woogie is largely a
* contribution of the lesser
* educated Negro and has, more than
* any other form of jazz, remained his
* almost entirely, it is not a remark-
* able phenomenon that this branch of
* jazz has remained the rugged, indi-
* vidualistic music it is today. Those
* who still practice and play like
* Little Brother Montgomery, Montana
* Taylor, Speckled Red, and with re-
* servation, Meade Lux, and Pete John-
* son, are doing so with the same high
* quality as they did more than 20
* (continued on p. 6)

YANCEY'S BLUES by Walter C. Allen

Anyone who has more than a few recordings by the late Jimmy Yancey will have noted that some of the titles sound quite similar to other solos he has recorded as different "tunes". This was noticed as early as 1940, after only a very few Yancey records had been issued, when the reviewer for JAZZ INFORMATION commented on "the flexibility of Yancey's titles".

I have recently gone over all the Yancey's available to me, title by title, comparing each one aurally with all the others, and the same tune. The listings show that Yancey had a repertoire of about a dozen basic blues themes, which he (or his recording supervisors) named differently almost every time they were recorded. Where a theme was recorded by Victor, I have used that as the basic theme title, since the Victors were the most widespread issues.

This is not to imply, however, that the "Fives" theme, for example, is identical on all the different versions; some titles, in fact, seem to be "medleys" of two or more of his basic themes.

Since Jimmy didn't play from written music, all his recordings are valuable examples of his playing with definite differences between different versions.

The theme of TELL 'EM ABOUT ME (Vi) is also to be heard on OLD QUAKER BLUES (Vocalion); LA SALLE ST. BREAKDOWN and BEEZUM BLUES (both Riverside); and partly on TWO O'CLOCK JOYS and BIG BEAR TRAIN (also both on Riverside).

The STATE STREET SPECIAL (Victor) theme is heard on Riverside as LEAN BACON.

YANCEY'S BUGLE CALL BLUES (Victor, X, and Atlantic) is also heard on Paramount as ASSEMBLY CALL BOOGIE.

The SLOW AND EASY BLUES (Victor) theme is on Paramount as KEEP A KNOCKIN' and on Session as BOODLIN'.

EVERLASTING BLUES (Paramount) is the same as ETERNAL BLUES on Session.

The MELLOW BLUES (Victor) theme is titled JIMMY'S STUFF on Solo Art; BEAR TRAP BLUES (Vocalion); JIMMY'S GOOD NIGHT BLUES (Paramount); SWEET PATOOTIE (Session,

Pax); LUCILE'S LAMENT (Riverside) and SALUTE TO PINETOP (Atlantic).

The YANCEY STOMP (Victor) theme is also heard as THE FIVES (Solo Art); MIDNIGHT STOMP (Session); and JANIE'S JOYS and YANCY LIMITED (Riverside).

The FIVE O'CLOCK BLUES (Victor) theme is titled 35TH AND DEARBORN on another Victor, on X, and on Atlantic; and one strain is included in THE ROCKS (Pax) and also in YANCEY'S BLUES (by Preston Jackson on Victor).

BARBER SHOP RAG (Paramount) and SHAVE 'EM DRY (Atlantic) are similar.

YANCEY SPECIAL: both Atlantic versions and the session version are similar, but the Paramount version of this title is different. YANCEY'S MIXTURE (Pax) has similar bass figures.

AT THE WINDOW (Pax), MOURNFUL BLUES (Atlantic) and BLUES FOR ALBERT (Atlantic) are somewhat similar.

The above list does not presume to be complete; I have not, for example, identified the themes used behind his or Mama Yancey's vocals. A Discography of Jimmy, Mama and Alonzo Yancey follows.

DISCOGRAPHY OF THE YANCEY FAMILY

JIMMY YANCEY - piano solos

Recorded by Dan Qualey, Chicago, May 1939

R 2417	Jimmy's Stuff	Solo Art 12008
R 2418	The Fives	Solo Art 12008, Circle J-1051.
	Sweet Patootie	Unissued as such (see Lucile's Lament)
	Yancey's Blues	" " "
	Yancey's Stomp	" " " (see Janie's Joys, Yancy Limited)
RLP-1028-1	LaSalle Street Breakdown	Riv. RLP-1028, Lone AL-3525.
"	Two O'Clock Blues	" " "
"	Janie's Joys	" " "
"	Lean Bacon	" " "
RLP-1028-2	Big Bear Train	" " "
"	Lucile's Lament (sic)	" " "
"	Beezum Blues	" " "
"	Yancy Limited (sic)	" " "
	Yancey's Getaway	Riv. RLP-1061
	Steady Rock Blues	" " "
	Jimmy's Dream	" " "
	P. L. K. Special	" " "
	How Long Blues - 1	" " "
	How Long Blues - 2	" " "
	South Side Stuff	" " "
	Steady Rock Blues	" " "

JIMMY YANCEY - piano solos

Recorded in Chicago, October 25, 1939.

BS-044006-1	Yancey Stomp	Vi 26589, HMV B-9366, HMV Sw HE-2347, "X" LX-3000, "X" EVAA-3000.
BS-044007-1	State Street Special	Vi 26589, HMV B-9381, HMV Sw HE-2347, "X" LX-3000, "X" EVAA-3000.
BS-044008-1	Tell 'Em About Me	Vi 26590, HMV B-9381, "X" LX-3000, "X" EVAA-3000.
BS-044009-1	Five O'Clock Blues	Vi 26590, HMV B-9366, "X" LX-3000, "X" EVAA-3000.
BS-044010-1	Slow And Easy Blues	Vi 26591, HMV B-9374.
BS-044011-1	The Mellow Blues	Vi 26591, HMV B-9374.

Discography of the Yancey Family - Walter C. Allen (continued from p. 4)

- 8 -

JIMMIE YANCEY with Vocal by FABER SMITH, Blues Singer with piano.
Recorded in Chicago, February 23, 1940

WC 2955-A	I Received A Letter - vFS	Vo 05464, OK 05464, PaE R.2956.
WC 2956-A	East St. Louis Blues - vFS	Vo 05464, OK 05464, PaE R.2956

(Mxs WC 2957-2960 inclusive are by Charlie Sagar, without Yancey)

JIMMIE YANCEY - Piano Solos. Same Date.

WC 2961-A	Bear Trap Blues	Vo 05490, Co 37335
WC 2962-A	Old Quaker Blues	Vo 05490.

JIMMY YANCEY - Piano solos (with vocal)
Recorded in Chicago, September 6, 1940.

BS-053436-1	Crying In My Sleep - vJY	BB B-8630 (*), "X" LX-3000, "X" EVAB 3000, HMV 7EG8083.
BS-053437-1	Death Letter Blues - vJY	BB B-8630 (*), "X" LX-3000, "X" EVAB 3000, HMV 7EG8083.
BS-053437-2	Death Letter Blues - vJY	Test (#)
BS-053438-1	Yancey's Bugle Call	V1 27238, HMV Au EA-3070. (*)
BS-053438-2	Yancey's Bugle Call	"X" LX-3000, "X" EVAB-3000, HMV 7EG8083.
BS-053439-1	35th And Dearborn	V1 27238, HMV Au EA-3070 (*).
BS-053439-2	35th And Dearborn	"X" LX-3000, "X" EVAB-3000, HMV 7EG8083

Notes: (*) - Takes used on these issues uncertain.
(#) - Auctioned in RECORD CHANGER, "Summer 1954"

ALONZO YANCEY - Piano Rag Solos (AY)JIMMY YANCEY - Piano Solos (JY)

Vocal by MAMA YANCEY, Organ Acc. by JIMMY YANCEY (MY-o)

Vocal by MAMA YANCEY, Piano Acc. by JIMMY YANCEY (MY-p)

: Pax 6011 is labeled : YANCEY'S MIXTURE - 24 minutes with Jimmy Yancey.

* : Pax 6012 is labeled : AN EVENING WITH THE YANCEYS - Jimmy, Mama and Alonzo Yancey. (This record has not yet been located; I do not know what tunes are on it.) Pax are 33 rpm LPs.

Recorded by Phil Featheringill, Chicago, December 1943

wo-106-D	Everybody's Rag	(AY)	Session 10-015
wo-107-D	12th Street Rag	(AY)	Session 10-015
108	Hobo Rag	(AY)	Session 10-003
124	Estatic Rag	(AY)	Session 10-003
113	Boodlin'	(JY)	Session 10-001. Pax 6011 (#).
117-A	How Long Blues	(JY)	Session 12-003 (12")
	The Rocks	(JY)	Pax 6011 (#; diff. mx. than 119)
119	Jimmy's Rocks	(JY)	Session 10-001
120	How Long Blues	(MY-o)	Session 12-002 (12").
	Mama's Blues	(MY-p?)	Session 12-004 (12").
	Rough and Ready	(JY)	Session 12-004 (12").
orc-131	Eternal Blues	(JY)	Session 12-001 (12").
133	Yancey Special	(JY)	Session 12-001 (12").
orc-134	Midnight Stomp	(JY)	Session 12-002 (12"), Pax 6011 (#).
135	Pallet On the Floor	(MY-p)	Session 12-003 (12").
136	Shave 'Em Dry	(JY)	Session 10-005 (#)
137	At The Window	(JY)	Session 10-005 (#), Pax 6011 (#).
	Yancey's Mixture	(JY)	Pax 6011 (#; &)
	Death Letter Blues - vJY	(JY)	Pax 6011 (#; &)
	Sweet Patootie	(JY)	Pax 6011 (#; &)

Notes: % : Only a few copies of 10-005 were pressed gratis for friends.
& : These titles on Pax were never released on Session.

JIMMY YANCEY - Piano Solos

Recorded by John Steiner (?), Chicago, December 23, 1950.

621	The Yancey Special	Paramount CJS-101
"	Jimmy's Good Night Blues	- - -
"	Keep A Knockin'	- - -
622	Assembly Call Boogie	- - -
"	Everlasting Blues	- - -
	Barber Shop Rag	- - -

Discography of the Yancey Family-Walter C. Allen (continued from p 5)

JIMMY YANCEY, piano; Israel Crosby, bass; Mama Yancey, vocal.
Recorded in Chicago, July 18, 1951

w: A-11241-1	(How Long Blues - vMY	Atlantic LP-130-A
L: ALP 11241	(Make Me A Pallet On The Floor-vMY	- - -
	(Monkey Woman Blues - vMY	- - -
w: ALP-11242-2	(Four O'Clock Blues - vMY	Atlantic LP-130-B
L: ALP 11242	(Santa Fe Blues - vMY	- - -
	(Yancey Special - nv	- - -
w: A-11253	(35th And Dearborn - nv	Atlantic ALS-134-A
L: ALS 11253	(Salute To Pinetop - nv	- - -
	(Shave 'Em Dry - nv	- - -
	(Blues For Albert - nv	- - -
w: A-11254-1	(Yancey's Bugle Call - nv	Atlantic ALS-134-B, EP-525
L: ALS 11234	(How Long Blues - nv	- - -
	(Yancey Special - nv	- - -
	(Mournful Blues - nv	- - -

Notes: LP-130 jacket labelled: JIMMY AND MAMA YANCEY; Jimmy and Ma Yancey Special.

LP-130 label as: YANCEY SPECIAL - the last records of the late Jimmy Yancey (featuring Jimmy Yancey, piano; Mama Yancey, vocal; Israel Crosby, bass.)

ALS-134 as: JIMMY YANCEY - piano solos (acc. Israel Crosby, bass. This record is mislabelled despite correspondence of mxs in wax (w, above) and on label (L, above). The titles given are as aurally identified; thus, the tunes actually heard on 134-A are listed on the label of 134-B, and vice versa. Slight title variants on jacket.

EP-525 as: JIMMY YANCEY at the piano. It is not yet known whether these titles are mislabelled as well. The two versions of YANCEY SPECIAL are different.

Mama Don
YANCEY - EWELL
Singer Pianist

(sic)

Recorded Chicago 7, 1952?

E2-KL-7337-2	BABY, Won't You Please Come Home	Windin' Ball 102
" "	Mama's Blues	- - -
" "	Nobody Knows You When You're Down and Out	- - -
E2-KL-7338	Lonesome Road	- - -
" "	Weekly Blues	- - -
" "	Everybody Loves My Baby	- - -
" "	Sundown Blues	- - -

conclusion

***** All queries and commentary can reach Mr. Allen
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* The contents of RECORD RESEARCH are indexed every month in
* The MUSIC INDEX, The key to Current Music Periodical literature,
* which can be found in any public library.

* Yancey Requiem (continued from p. 3)
* years ago, and none of them are
* young men. Reservation must be made
* for the playing that Lux and Pete
* Johnson are doing, since they have
* been in the public eye far more than
* any of the other great artists in
* this idiom, and as a result their
* playing has tended of late to slip
* into the flashier, cliché-ridden hot
* styles demanded by the public at-
* large.

* Since similarities in style and at-
* tack may be drawn in many of the
* better improvisors of this piano
* style, Yancey stands most alone in
* his work.....Where his tango and
* Charleston rhythms and habanera bass
* evolve from is not defined, and cer-
* tainly not heard in other men's
* playing. His bass and treble figures
* are totally unique in their combina-
* tion, and probably he more than any
* other, has made greater telling use
* of the bass in this style of piano,-
* making it all the more tuneful and
* rhythmic as a result of its parity.
* The only other man I have heard who
* has played anything at all close to
* Yancey is Dan Burley, now one of the
* editors of EBONY magazine in Chicago.
* His record on Circle (now out out)
* of "Dusty Bottom" is definitely his
* own piece of improvisation, and does
* not borrow from Yancey's work, how-
* ever it certainly might be classed
* as being very close to Yancey's idea
* of working out a musical theme.
* Burley is one of the better piano
* men still available, and somebody
* should take advantage of this fact
* and get him to a studio before much
* time passes by.

* It is better left unstated, just how
* far Jimmy Yancey's playing influ-
* enced other musicians, but the soft,
* lyrical, melancholy quality in his
* playing was felt and admired by just
* about everyone who was fortunate
* enough to have played with and have
* heard him. Meade Lux Lewis' "Yancey
* Special" is worked out in his own
* style, rather than imitation of the
* man who inspired the composition.
* Nevertheless, in fashioning and im-
* provisation in honor of the quiet,
* shy pianist, Meade Lux must have
* felt no small portion of his early
* learning had come from Yancey, even
* if the end results were widely di-
* vergent styles. Jimmy Yancey has one
* composition as yet not reissued on
* LP, and perhaps this particular com-
* position's title will serve as an
* entry blank for his place in the
* permanent Hall of Fame of jazz, and
* as a reminder that his work will re-
* main less after that of more readily
* accepted, less sincere musicians.
* The title of that composition,
* "Eternal Blues"

conclusion

* For those interested in corresponding
* with Frank Driggs, mail can reach him
* at 260 West 73rd St., New York 23, N.Y.

1916 - 1918

By

Robert Colton

Considering the large population of the United States & the growth of interest in the phonograph it might be thought that the Talking Machine Industry in search of substantial returns for their investments would seek out advertising for business purposes. With the early exception of Columbia, Edison and Victor, however, few companies left records which would indicate that they cared to investigate the potentialities of publicity. Though some were interested in its possibilities, few actively participated in it.

The second decade of this century witnessed the emergence of a new breed of phonograph solicitor, which we prefer to call Gramophone Huckster. Some small phonograph organizations taking cognizance of the growth of the Talking Machine Industry and the enthused buying zeal of the consumer, showered the nation with a deluge of advertising material, in some cases contradictory to the products that they were selling.

Whatever the value of the publicity matter of that time, these items, taken collectively and as a whole, yield a valuable body of information that throws much new light on the progress of the Talking Machine since 1916. In magazines, journals, brochures, pamphlets & catalogues, American advertisers reflected much of what characterized the background of their products. As was and continues to be frequently the case, those advertisers who grossly exaggerated their merchandise became conscious of the limited sales that took place.

Explanation:

This article is divided into two parts:

1. An advertisers index of the talking Machine.
2. An advertisers index of the disc.

The first installment contains a partial listing of advertisers and their advertising material. Part 2 devotes itself to similar information. (see above)

Advertiser's Index

The Ko-Hi-Ola

The talking Machines of 1916, when compared with our modern apparatus, border on the ludicrous. One, the Ko-Hi-Ola, made especially to serve as an aid in the home, included a combination Grandfather's clock, phonograph, secret chamber and record compartment. Dimensions were 70x20x16 inches. An advertisement of December 1916 asserts,

"The Ko-Hi-Ola is more useful than the ordinary phonograph, more ornamental than the usual style of Grandfather's Clock and has exclusive features not found in other machines. Write at once in Koehler and Hinrichs Merc. Co. manufacturers, importers, wholesalers-Saint Paul, Minnesota."

The Solophone:

Advertisers hopeful of increasing their sales in 1916 took the positive approach in making known their existence to the consumer. In an early brochure distributed by the Solophone Company, the curtain test was recommended. It was suggested that the consumer place a Solophone and any other standard phonograph behind a concealed curtain. Claims were that after playing the same selection on the two machines, the consumer 'naturally' chose the Solophone. The company further declared that the test had been made hundreds of times with all makes of machines, five and six at a time, before audiences of experts and laymen, the Solophone invariably winning out.

The Clayola:

A rather unique product of this period was the 'Clayola', a phonograph affixed into a piano. George Clay Cox of Rochester New York inventor of the phonomotor was also the guiding 'genius' behind this offering. An early magazine insertion offers this treatise: "The talking machine installation is known as the 'Clayola'. It is introduced in the piano case in a cabinet not unlike the ordinary tracker box in the player piano, being attached to the action bracket. The horn, which is invisible except when looking into the piano from the top, curves upward from the right side of the cabinet and the volume of tone can be regulated by opening and closing the piano. One purpose of the new machine is to help the beginner on the piano to accompany properly the human voice by putting on vocal records, or, by following the playing of instrumental records, to learn the tempo of selections and how to interpret them. A sheet of music as the same selection as that played on the talking machine can be used by the pianist to accompany the record. Mr. Cox has been demonstrating the new machine throughout the middle west, accompanied by Henry Bolin of the J.W. Martin & Bro. Store Geneva New York. The instrument as equipped will be marketed as the "Smith and Barnes Clayola."

Lansing Khaki Cover:

Other unique offerings of this period were the Lansing Khaki Cover and the Record-Lite. E.H. Lansing of Boston Massachusetts claimed that their moving cover, which slid easily over any talking machine would enable the user to ship or move their phonograph any distance and keep them free from blemishes and scratch. Prices were 7.50 for the Grade A and 5.00 for the Grade B cover.

The Record-Lite:

The Record-Lite in its literature proclaimed itself a practical invention that would be in great demand. Claims were that the Record-Lite would direct light on needle point, eliminate possibility of scratching records; enable user to operate Victrola in darkest corner. Advertising copy stated, "Every dealer knows the difficulties in operating a Victrola by the light of a shaded lamp and in a dark corner. This invention eliminates all such inconveniences. It is simple to operate, neat in appearance. It appeals to every Victor owner and sells rapidly."

Victor Toy Dogs:

Publicity on 'Victor' toy Dogs were also mailed to the trade. Literature read, "white stuffed dogs with Victor collar now ready for immediate shipment.... Sole selling agents-B. Ilfelder & Co., 29 Union Square West, New York City New York."

Although inventions in this period of our history were still in its infancy, most Americans were responsive to the news of new developments in the industry. Particularly revealing was the news of the development of the 'Electric Winder', 'Automatic Stop & Repeater' and 'the Changer'.

The Metrola:

A paid brochure, in January 1917 by Jones-Metrola of New York informed the public that the 'Metrola' could wind any phonograph by electricity, insuring perfect time and tone. They further mentioned that it was easily attached in place of the handle, upkeep was negligible and that it couldn't get out of order.

The Automatic Stop & Repeater:

Publicity for the automatic stop & Repeater in March 1917 read, "The million dollar invention is the only important advance in the phonographic art since the introduction of the disc record. It is (continued on p.12)"

The week of Dec. 16th 1955 the Apollo Theatre presented for the first time an all Gospel show with an imposing array of talent. Disc Jockey, Thurman Ruth of WOR presented The Blind Boys Of Mississippi (Peacock), Pilgrim Travelers (Specialty), The Caravans-female group from Chicago (State), The Harmonizing Four of Richmond (Getham), The Sensational Nightingales of Phila. (Peacock), Brother Joe May-The Thunderbolt of The Midwest (Specialty), Sister Ethel Davenport of Jacksonville Fla. (Imperial), a new Apollo find-16 yr. old Christine Clark who made her professional debut and last but not least Prof. Alex Bradford and the 'Bradford Specials' (Specialty)... It was a week of stirring and inspiring performance and proved successful enough for the Apollo management to invite the gospel group back again the week of March 23, 1956.

On Saturday, Feb. 4, 1956 at the Winter meeting of the New York Folklore Society, Prof. Alex Bradford and The Bradford Specials appeared before the membership of the NYFS and the Professor discussed his approach and his sentiments toward gospel singing and its relation to jazz. His description of gospel as a bringing up to date of the old-time spiritual by adding a beat while preserving the harmonic pattern & the spiritual feeling was aptly demonstrated as the group presented such numbers as 'I Don't Care What The World May Do', 'Too Close To Heaven' both of which are available on records..... Another number presented was their own version of the old spiritual 'City Called Heaven' and a solo rendition of his latest composition, 'If Mother Knew.' All in all it was an inspiring & moving performance and was well received by the audience. A listing of the Bradford group's recordings follow.

ALEX BRADFORD-SINGERS: Male Gospel Group

	Apollo 244	Now Lord
	-	Let The Heavenly Light Shine On Me
G2440	- 265	Praying To The Power Of The Lord
G2445	-	At The Judgement
	- 276	Turn Away From Sin
	-	Who Can I Blame
	- 284	He's A Wonder (AB)
	-	He's So Good To Me (AB)

With The Bradford Specials:

Specialty 852	Too Close To Heaven
-	I Don't Care What The World My Do
- 858	Lord Lord Lord
-	He Lifted Me
- 865	Just The Name Jesus
-	I Won't Sell Out
- 871	Right Now
-	I Feel The Spirit
- 879	Oh Lord Save Me (AB)
-	Wash You Whiter Than Snow (C. Martin)
- 886	Holy Ghost (AB)
-	Life's Candlelight (AB)

I recently picked up two records on a label hitherto unknown to me. Called 'Asco' the label is on a blue ground with silver lettering and reads 'Asco Records Presents'. Each side has a separate number which seems to be both matrix and catalogue number. The artist on the first record is James 'Blind' Fields with Nettie (Dady) Avery Florida Gators. vo & Inst.

A 1007-1A Jivers Riff (James 'Blind' Field)

1008-2A She Knows All The Latest Tricks (J'B'F)

Record #2 is Vocal by Nettie (Dady) Avery acc by his Florida Gators both vo & inst.

A 1009 Got Nobody (Nettie (Dady) Avery)

1010 Realty Blues (Nettie (Dady) Avery)

All four sides are by a small combo featuring sax & rhythm p - b - gu. The lyrics of 'Realty' reveal that it should be 'Reality'..... Probably a Florida label, it would be interesting to hear from anyone else who has seen others on this label.

Another rarely seen label, this time definitely from Florida is 'Index', a simple red label with silver lettering. The catalogue number is 300 and it may well be the only one issued. The label address is given as 1931 N.W. 61 St., Miami Fla. Would venture a guess and say that the date would be ca. 1952. The John Bullard Quartet composed of p-b-gu-& dms are the recording artists. Vocal by J. Bullard on first side.

No Mat# Index A300 Don't Talk Them Trash (Round Me Head)
- - - B300 Calling The Blues (Bullard)

'Calling The Blues' is a real fine moody blues performance. John Bullard is also listed as the artist on 4 sides made for the Deluxe label about 1953. It might be just as well to list these too so that the discography of this artist will be added to 'Jazz Directory' in as complete a form as possible.

Instrumentation Unknown: (vo Bobby Sands on 15139&142
(vo John Bullard on 15140&141
ca. 1953

GR15139-1	Deluxe 6019	Western Union Blues (Stone-Bullard)
15140-1	-	6019 Spoiled Hambone Blues (John Bullard)
15141-1	-	6035 Mary Lou (John Bullard)
15142-1	-	6035 Help Me Find My Right Mind (J.B.)

Here is one so chock full of information, it's a real pleasure to list. A red label with silver lettering it reads 'The Manor Home Of Dixieland Jazz Recordings' - Northern Boulevard, Bayside L.I. N.Y. The group is Freddie Washington's Dixiecrats. Personnel is given on the label as: Shad Collins(tp), Prince Robinson(ol), Sam (The Man) Taylor(ts), Freddie Washington(p), Ahmed A. Malik(b), Billy Way(dms) date ?
21022 Manor 21022 Jazz Band Ball (Nick La Rocca) both
21023 - 21023 Tin Roof Blues (W. Malrose) Inst.

A real dilly is the 'Wonder' Recording #7601. A blue label with silver lettering this one has commercials on the label. Artist on side I is:

E. Frank and his Creole Wonders
7601A The Groon Gets Groovey (Victor Augustine) arr. by E. Frank
R. Banks and his Jay Jumpers - vo by Alfred Scott 'The Little Boy Of The Blues'

7601B The Door Papa's Shuffle (Victor Augustine) arr. by L. Cotton

In addition to the above the 'A' side then suggests that "If You Wants A Beer that tastes Fine ask for Jax Every Time" "Dr. Daddy-O". On the B side we have this gem "Dr. Daddy-O says it is a fact the Best Beer is Jax." Unfortunately the record was not playable so I can offer no comment on musical caliber. Billboard in 1950-51 listed Wonder Records at 1810 So. Rampart St., New Orleans.

Jax Beer made another venture into recorded commercials using Dave Bartholomew & his Band and actually put out their own label so that we have.

A13928 JAX 1 Good Jax Boogie
13929 - 2 Tijim (Alvin Tyler)

The 1st side is strictly a commercial while the second side is another version of a number which was also recorded for Decca as 'Tee Jim'.

Another item of interest is the Alvin label, silver print on a blue background.

MAXINE And The Boys - vocal by Maxine
102-A Alvin 101 I Still Have That First Picture Of You (Monty Siegel)

102-B - - Two, Four And Eight (Jackson)

Aurally, the group consists of tp, 2 or 3 saxes, tb, p & dms... with fine solos from tenor, tp and piano on the second side.

- - - - -

Address all comments & queries to Anthony Rotante,
2059 McGraw Ave., Bronx 62 N.Y.

- - - - -

James Blythe cut music rolls prolifically for the Columbia Music Roll Co., 22 S. Peoria St., Chicago Ill. Although more than 100 rolls are listed in the following compilation, the work itself is in its exploration stage. JOHN BAKER, ardent music roll collector, has provided us with many listings of Blythe items in his own collection. All these rolls will be underlined. The other listings came from Columbia piano roll supplements and in many cases the roll numbers are missing due to this company's policy of conserving advertising space at certain periods. Columbia also made a roll consisting of multiple selections (an automatic roll) which was to be played on "65-note electric player-pianos and for various types of 65 note rewind coin-operated pianos". Apparently many of Blythe's music presentations were also on these automatic rolls and they will be listed in this manner. (The automatic roll catalogue number followed by the selection number.. eg. 1732 (1)). Some of Blythe's rolls were allocated to Sears Roebuck for their Supertone music roll. More than likely these Blythe music rolls may be found on many other firm's rolls. Research is necessary and we would welcome any additions or corrections from any of our interested readers.

Date	Columbia Roll No.	Supertone Roll No.	Title of Tune	Auto. Roll No. & Select	Date	Columbia Roll No.	Supertone Roll No.	Title of Tune	Auto. Roll No. & Select
2/23	<u>492</u>	<u>5259</u>	SISTER KATE	<u>1732(1)</u>	10/24	<u>7</u>	<u>5501</u>	A NEW KIND OF MAN	<u>1867(5)</u>
-	<u>?</u>		BOARDWALK BLUES		note: At this point Capitol rolls are introduced along with the Columbia items. Both names seem to issue same titles by same artists- a concurrent operation. The address and name of the firm were changed to Capitol Roll & Record Co., 721 N. Kedzie Ave., Chicago Ill.				
-	<u>?</u>	<u>5247</u>	WHEN THE LEAVES COME		11/24	<u>1001</u>		TEMPERIMENTAL PAPA	
-	<u>?</u>		TUMBLING DOWN	<u>1728(10)</u>	-	<u>1006</u>		PICKIN' EM UP AND LAYIN' EM DOWN	
-	<u>?</u>		LOUISIAN'		12/24	<u>1021</u>		BLACKIN' BLUES	
-	<u>?</u>		MY OLD HAWAIIAN HOME		1/25	<u>1035</u>	<u>5525</u>	COPENHAGEN	<u>2043(1)</u>
-	<u>?</u>		BLACK-EYED BLUES		-	<u>1038</u>		TIA JUANA	
-	<u>?</u>		HE MAY BE YOUR MAN	<u>1732(6)</u>	2/25	<u>1078</u>	<u>5573</u>	BIG BAD BILL	
-	<u>425</u>	<u>5235</u>	SAY IT WHILE DANCING	<u>1729(5)</u>	-	<u>1084</u>		UNDERWORLD BLUES	
3/23	<u>?</u>		SAW MILL RIVER ROAD		-	<u>1090</u>		NO ONE KNOWS WHAT ITS ALL ABOUT	
4/23	<u>556</u>	<u>5268</u>	RUNNIN' WILD (Duet with Jones)		3/25	<u>1109</u>		I AIN'T GOT NOBODY TO LOVE	
-	<u>557</u>		CRYING FOR YOU (Waltz)		4/25	<u>1136</u>		SOB SISTER SADIE	<u>1914(4)</u>
-	<u>?</u>	<u>5226</u>	SWEET INDIANA HOME		Note: Commencing with May, the Columbia name is directly replaced by Capitol according to the advertizing observed in the supplements. It appears that Columbia was retired at No. 1141 and that Capitol began at 1142. At this point it becomes difficult to obtain more Blythe listings due to the fact that artist credits were also omitted from the supplements. However on occasion they did indicate artists and we were able to come up with more Blythe rolls.				
-	<u>?</u>	<u>5231</u>	HOT LIPS		11/25	<u>1337</u>		SHE WAS JUST A SAILOR'S SWEETHEART	
5/23	<u>576</u>	<u>5286</u>	GEORGIA CAVIN DOOR		2/26	<u>1398</u>		WHAT DO WE CARE IF IT'S ONE O'CLOCK (Duet With Jones)	
-	<u>578</u>		HAWAIIAN RAINBOW (Waltz)		4/26	<u>1427</u>		SWEET CHILD	
-	<u>584</u>	<u>5275</u>	SEVEN OR ELEVEN	<u>1749(1)</u>	5/26	<u>1458</u>		EV'RYTHING'S GONNA BE ALL RIGHT	
-	<u>585</u>	<u>5301</u>	WHEN YOU AND I WERE YOUNG		-	<u>1425</u>		POOR PAPA	
6/23	<u>607</u>	<u>5321</u>	MAGGIE, BLUES (Duet With Jones)		-	<u>1442</u>		THE DEEP SEA BLUES	
-	<u>?</u>		BARNEY GOOGLE	<u>1757(2)</u>	6/26	<u>1466</u>	<u>5701</u>	SHAKE THAT THING	<u>2051(4)</u>
-	<u>?</u>		GONE	<u>1757(6)</u>	-	<u>1467</u>	<u>5725</u>	THERE ARE TWO SIDES TO EVERY STORY	
-	<u>?</u>	<u>5335</u>	BLUE HOOSIER BLUES		7/26	<u>1490</u>	<u>5762</u>	SOMEBODY'S LONELY	
7/23	<u>620</u>	<u>5324</u>	GULF COAST BLUES		-	<u>1504</u>		TAKE THIS ROSE (Waltz)	
-	<u>?</u>	<u>5325</u>	WOLVERINE BLUES		-	<u>1519</u>	<u>5772</u>	THAT'S WHY I LOVE YOU	
-	<u>?</u>		KEEP OFF MY SHOES		11/26	<u>1612</u>	<u>5838</u>	TRUDY	
8/23	<u>640</u>		MAD		12/26	<u>1635</u>	<u>5851</u>	ME TOO	
-	<u>642</u>		BEALE STREET MAMA	<u>1765(1)</u>	1/27	<u>1649</u>	<u>5849</u>	SHE KNOWS HER ONIONS	<u>2047(7)</u>
-	<u>?</u>		DOWN-HEARTED BLUES		note: That's it folks.. We believe that the fabulous Blythe must have cut at least 50 more, so dig 'em up and we'll list them. LK				
-	<u>?</u>		LAUGHIN', CRYIN' BLUES		<u>JELLY ROLL MORTON ADDENDA (see RR #6 p.11)</u>				
9/23	<u>?</u>		I AIN'T NEVER HAD NOBODY		Correction: Tin Roof Blues is not on 12975, it is on Vocalstyle 12974 (John Baker has the roll)				
-	<u>?</u>	<u>5332</u>	CRAZY OVER ME		Additions: According to a supplement Jelly Roll Morton cut 'Tom Cat Blues' for Vocalstyle to be released 2/25				
-	<u>?</u>		I'VE GOT THE YES! WE HAVE		Roll number omitted from listing.... Another Jelly Roll Morton music roll, 'Sweet Man' (Capitol 1334 & Capitol Auto. 2043-select 8) was released 12/25 according to a Capitol supplement... Correct spelling "SHREVEPORT"....				
-	<u>?</u>	<u>5337</u>	NO BANANA BLUES		CLARENCE WILLIAMS. Frank Gillis adds "Papa-De-De-De" on QRS 3302. "The numbers here in the upper left-hand corner, 126 are given. Checking over the QRS and Imperial items which I possess and which give numbers in either the upper or lower left-hand corner of the label found outside on the carton and inside on the roll itself, it seems almost certain that these figures stand for the release date of the roll." (More notes from Baker, Gillis, Ohler, Dutton, Collier on JR Morton next issue)				
10/23	<u>?</u>		CUT YOURSELF A PIECE OF CAKE						
11/23	<u>?</u>		THE PIPE ORGAN BLUES						
-	<u>?</u>		LAND OF COTTON BLUES	<u>1788(8)</u>					
-	<u>?</u>		'TAINT NOBODY'S BIZNESS IF I DO						
-	<u>?</u>		YOU'RE ALWAYS MESSIN' AROUND						
-	<u>697</u>		WITH MY MAN	<u>1788(2)</u>					
-	<u>696</u>		JELLY'S BLUES	<u>1866(5)</u>					
12/23	<u>725</u>	<u>5343</u>	TRIFLIN' BLUES						
2/24	<u>?</u>		LAST NIGHT ON THE BACK PORCH						
-	<u>?</u>	<u>5387</u>	ITS NOT THE FIRST TIME YOU LEFT						
3/24	<u>?</u>		TRIPPING ALONG (Waltz)						
-	<u>?</u>		I'M ALL BROKEN UP OVER YOU						
-	<u>?</u>		OUR LITTLE HOME	<u>1819(2)</u>					
4/24	<u>815</u>		I WONDER WHO'S DANCING						
5/24	<u>842</u>		WITH YOU TONIGHT						
-	<u>856</u>		WHEN MOTHER SINGS SWEET AND LOW						
-	<u>858</u>	<u>5410</u>	ONLY A BUTTERFLY						
-	<u>861</u>		BLUE ROSE						
6/24	<u>909</u>	<u>5453</u>	DANCING DAN	<u>1842(4)</u>					
-	<u>911</u>	<u>5461</u>	HULA LOU	<u>1847(8)</u>					
8/24	<u>?</u>		IN THE EVENING						
-	<u>?</u>	<u>5497</u>	SHINE						
-	<u>?</u>		ECHOES OF MY OLD PLANTATION	<u>1864(8)</u>					
-	<u>?</u>		HOME						
9/24	<u>941</u>	<u>5457</u>	SALLY-Harmony Waltz	<u>1857(4)</u>					
-	<u>945</u>	<u>5458</u>	SWANEE RIVER ROSE	<u>1859(7)</u>					
-	<u>948</u>		KNOCK AT THE DOOR	<u>1858(2)</u>					
-	<u>953</u>		LOUISE						
-			WHY DON'T MY DREAMS COME TRUE						
-			COVERED WAGON DAYS	<u>1867(6)</u>					

BLACK SWAN CATALOGUE--continued from issue 6

*Release dates for following--ca. Nov/Dec. 1921

2022 HENDERSON'S DANCE ORCHESTRA- Fancies (Spencer) p154 / My Oriental Rose (Leroy Vanderveer) p138² (Label A WCA)

2023 INEZ RICHARDSON-Soprano With Orchestra-Henderson's Orchestra - My June Love (Williams) p144² p144-2/ Love Will Find A Way (Sissle and Blake) p145² p145-2 (Label A-APA) Alternate-Para 12105

2024 C. CARROLL CLARK- baritone solo- Swing Low Sweet Chariot (Negro Spiritual) p190 / One Sweetly Solemn Thought (Ambrose-Carey) p191² (Label C-APA)

2025 HENDERSON'S NOVELTY ORCHESTRA- Sweet Lady (from Tangerine) 15124-A / Gypsy Blues (from "Shuffle Along") (Sissle-Blake) 15121-B (Label C - CAK)
Note: 15121 is also on Olympic 15121 as by Irving Weiss & His Ritz Carlton Orch (prob. original issue); on Phantasia Concert Record 14250 as by Farrell's Dance Orch. Also on Banner 1021-Irving Weiss & His Ritz Carlton Orch. and Puritan (BDM-Blue & Gold) 11091 as by Irving Weiss & His Ritz Carlton Orch. (1021-3 & 109).

2026 JAMES P. JOHNSON-Piano Record - The Harlem Strut (Johnson) p151 / F. H. HENDERSON - Piano Record-Unknown Blues (Henderson) p148² (label A - APA, BC)
Note: p148 on Para 12144, 14009

2027 CARLTON BOXILL - Tenor and Orchestra- Oh Promise Me / Sunrise And You - (TMJ 12/21)
Note: Alternate-Para 12122

2028 BLACK SWAN QUARTETTE - Oh Come All Ye Faithful / I Need Thee Every Hour - (TMJ 12/21)

2029 BLACK SWAN TRIO - Silent Night, Holy Night / ELLA THOMAS (Soprano) and NETTIE MOORE (Alto) - Christmas Chimes - (TMJ 12/21)

2030 HERBERT BLACK Baritone With Orch- Lead Kindly Light (Newman Dykes) P.O. 20102-B 20102B/ Flea As A Bird (Dana-Root) P.O. 20101A 20101A (label C-BC) Alt: Para 12123
Note: Numbers 20101, 20102 are Olympic catalogue numbers

2031 ARTHUR WILLIAMS and WALTER JOHNSON baritone and tenor duet - Jesus I Come (Sleeper-Stebbins) P.O.-20101-B, 20101-B / LORENZO WELLS-tenor with Orch. - The Holy City (Adams-Weatherly) P.O.-20102-A 20102-A (label C - APA) Alternate - Para 12121
Note: 20101 and 20102 are Olympic catalogue numbers which list George Craig-Charles Knapp and Chas. Hart respectively as the Olympic recording artists.

2032 LUCILLE HEGAMIN AND HER BLUE FLAME SYNCOPATORS, Soprano with Orch, Jazz Me Blues 18004 / Arkansas Blues 18016-2 (Label C - LH)
Note: above 18004, 18016 are Arto masters..further verified by Lucille Hegamin who remarked that the Black Swan recordings of hers were originally recorded by Arto.. 18016 also on Pu 11053, Para 20053, Cx40053, Arto 9053, Cle 53, Hy K-53, Fam 3045, Ba 1014
18004 also on Para 20052, Pu 11052, Cx 40052, Tri 11052, Fam 3045, Ba 1014, Arto 9045, Hytone K-45.

2033 IVAN H. BROWNING (Leading Tenor from "Shuffle Along") Christians Awake / My Task - (N.Y. Age)
Alternate- Para. 12120

2034 HENDERSON'S DANCE ORCHESTRA - Aunt Hagar's Children Blues (W.C.Handy) 837² / Shake It And Break It (Signor Frisco) 838¹ (Label A - WCA)
Notes: Both sides also on Para 20068, Fu(Utd)11068, Bluebird 20068, Tri 11068, Famous 3062.
837 also on Para 20222, Nat 20222

to be continued in next issue

Abbreviations - APA-Alden P. Armagnac; BC-Bob Colton; WCA-Walter C. Allen; LH-Lucille Hegamin; TMJ-Talking Machine Journal...CAK-Carroll A. Kendigara.
Label A,B,C classifications defined in issue #5p.6 of RR.

CORRESPONDENCE OF FRED GENNETT

George W. Kay has been close to the Gennett scene and it was through his efforts that the reissue program of the Gennett catalogue on Riverside became a reality. Much of the information he was able to glean from the Gennett files appeared in his article "Those Fabulous Gennetts" which was featured in the June 1953 issue of the Record Changer. Mr. Kay has given us permission to present herewith an unpublished letter of true historical significance which he received from pioneer, Fred Gennett-the last surviving member of the famous Gennett brothers... The correspondence presents an authentic portrayal of the early history of the record cutting stylus.

George W. Kay
1206 N. Morgan St.
Rushville, Ind.

April 29, 1953

Dear Sir: Answering your letter of the 26th.

#There never was any way to my knowledge by which music could be corrected and changed on a recording. What probably was referred to was the fact that occasionally rough cutting by a tool could be smoothed out in the bottom of the groove on lateral cut records. For this purpose engraving tools or dentistry tools were used. If the music was bad it had to be re-recorded. Any work on the groove was of course done on the master where the pits of other irregularities in the bottom of the groove would appear as projection and could be filed off.

Gennett Records were pressed only at Richmond, Ind. and by Gampo Co. in Canada.

I cannot give you any names of firms in England or Australia without access to the books of the Starr Piano Co.

Eldridge R. Johnson is the correct spelling. Etching can only be used in making a groove, therefore was confined to lateral cut records.

I see I didn't make my History of recording clear... Mr. Edison made the first recording and it was hill and dale type, because the diaphragm which he used to actuate the indenting tool set a right angles to the groove. A lateral cut record uses the same diaphragm and the only difference is that it was placed parallel to the groove. When Alexander Graham Bell formed the Volta Laboratory, he and his assistant Charles Sumner Tainter and Dector Chichester Bell worked out the various details of all types of recording. They made the first lateral cut record in wax. They transferred the first recordings from wax to metal substances by electroplating and by shrinkage also by other basic methods. Which one of the three men actually happened to be the first one was never indicated, although Alexander Graham Bell wrote a letter to our attorney which letter he introduced in Court in which he claimed that he had solved all of the initial problems of recording including all of the above items. His claim was acknowledged by Berliner by the fact that Berliner attempted to make record by etching instead of by the more simple process of engraving or cutting. In other words Mr. Berliner thought Bell owned the process of lateral cutting. Later patents as the Volta Laboratories experiments and patents were refinement of the Bell processes.

Mr. Eldridge Johnson was not particularly familiar with patents or the work of the Volta Laboratories. In fact he probably never heard of them and he attempted to set up a patent claim for what had been generally considered as public knowledge in the trade. Johnson got into the record business because of lack of knowledge and superior business ability. His developments were so to speak redevelopments plus proximity and envy of Berliner business.

In 1918 Victor brought suit against Starr company for patent infringement on the use of the cutting stylus. The moving pictures presented to the court were for the purpose of explaining the process of recording of lateral cut records in a visual manner to the court. It was the intention to educate the court so that the court would be in a position to judge the patent file submitted as the testimonies intelligently. The pictures did not attempt to illustrate

(continued on page 11)

Birth of A Star

A Record Profile of BILL PERKINS

Bill Perkins, tenor sax star who plays in the Getzian style (cool, liquid, lyrical, pulsation), has been voted 4th and 8th place (tenor sax category) in the Metronome and Downbeat 1955 jazz poll respectively.

Bill joined Woody Herman's 1951 (transition) herd in the summer of that year and had his first solos on Herman's "Business Man's Bounce" (comp. Rogers) and "Dandy Lion", MGM 11896 (a difficult to acquire record) that was released in 1955. He took solos on the following sides from 1952 - '55. "Blues In Advance" (1952) with "Herman on Mars LP MRC1 - and a few solos on Herman's MGA LP E 192 (third Herd) cut during the summer of 1952 in Hollywood. In 1953 he cut "The Wild One" with Shorty Rogers' orch and he soloed on "Early Autumn", "Mulligan Tawny" and "The Third Herd" - Herman, Col. LP 592, "Woodchoppers Kombo" (Cap 7BRPM) "Misty Morning" Cap. LP T 560 "Gina" Cap. LP T 658 all by Herman. In '54 he cut 2 LPs with Dick Collins Orch. (Herman sidemen) LJM 1019 & 1027 for RCA Victor. He left Herman in late '54 and cut "The Five", RCA LPM 1121 (with Jolly-Candoli-Lewis).. He joined Kenton in late '54 and solos on "Kingfish" (Cap. LP T 598) cut '54; "Whats New", "Yesterdays", "Stomping At The Savoy" (Cap. T 666) cut '55; and "Opus in Chartreuse" (a 7BRPM single). He also plays on Barney Kessel's Vol. 3, Cont. 3513.. and Lennie Neihaus with quintet and strings, Cont. 3510, both cut in 1955.

One of Bill's best solos heard by your scribe at Birdland's jazz emporium, Dec. 4, 1955, was rendered on "Out Of Nowhere". Perkins gave a truly inspired performance for which he received a tremendous ovation from the audience. Some of the best jazz is never recorded and this was one of those moments that should have been preserved on wax.

Bill will go with Kenton to Europe in the Spring of '56. One of their stops will be England.

More facts for the Jazz Fans

1. Charlie Christian's "Solo Flight" (Goodman 1941), on Col. LP 652 is a new master and is really excellent.
2. Roy Eldridge is the "crazy" bongo player on Gene Krupa's 1949 Col. version of Wallington's "Lemon Drop".

Woody Herman's Capitol LP. H324 (10") has been expanded to a 12" (T 324) and retitled Keeper Of The Flame with the addition of "Lollypop" (Rogers), "That's Right", "Not Really The Blues" & "Music To Dance To". (The author of this column was responsible for the 12" expansion)..

4. Thad Jones (tpt.) and Henry Coker (tbn) take the happy solos on Count Basie's "April In Paris" (Claf 89162).

5. Stan Getz is the tenor on Jimmy Raney's Prestige LP 156 on which he is listed as Sven Coolson.

6. Buddy Childers (tpt) has the solo on Stan Kenton's "Autumn In New York" (not Candoli) - Cap. LP T 462.

7. "Little" Bennie Harris, the bop trumpeter who composed "Ornithology" and the bop version of Perdido (recorded by Red Rodney), wrote "Bud's Bubble" by Bud Powell on Roost LP 412.

8. Jimmy Blanton - Duke Ellington duets of Oct. '40 for Victor (four sides) have been reissued on Victor EP-619. This is a must EP for all jazz fans.

9. Johnny Mandel's comp. "A Little Wake-Up Music" by the Elliott Lawrence band of early 1952 is on King 15181 (78 single) (issued only to Disc Jockies). Members of that band were: Al Porcino (tpt.), Nick Travis (tpt.), John Mandel (tb), Tiny Kahn (drums) - his last record date, and Al Cohn (tenor). Count Basie has the comp. in his present book.

10. Gerry Mulligan's comps. are played by the Vic Lewis band of England on London LP, LB980 (Light, Walking Shoes, etc. recorded 1955).

11. Jerome Richardson is the bop flutist on Lionel Hampton's 1952 record of "Kingfish" (comp. Quincy Jones) MGM LP 285.

12. Lucky Thompson (tenor),.... Ray Linn (tp) and Fred Zito (tb) have the solos on Boyd Rayburn's "Duck Waddle" - Savoy 12" LP.

13. Conte Candoli (tp) takes the long solo on the minor blues "Cool Eyes" (comp. Roland) by Stan Kenton (1952).

14. Lennie Tristano's "Yesterdays" on Cap. LP T 371 is with Bauer and Fishkin, not by the whole sextet as assumed.

15. Don Fagerquist (tpt) takes the excellent bop trumpet solos on.

Gene Krupa band recordings of..... Leave Us Leap, Lover, Up and Atom, Disc Jockey Jump, and Krupa theme Starburst. Don now takes all trumpet solos with Les Brown (Coral-Capitol).

All correspondence can reach Roger, at: 2 JANE STREET

New York New York

* FRED GENNETT LETTER (continued from p. 10) to illustrate a patent of a tool but only the process as generally used and to that end they were undoubtedly effective.

We quote you from the decision of Judge Hand dated Feb 11, 1921 in giving his judgment in this case which opened the manufacturing of lateral cut records to the public. "Bill dismissed for lack of invention and for abandonment with costs". The word abandonment referred to the particular type of cutting tool which Johnson described in his patent. The circumstance under which this part of the patent claims were issued the Judge by this decision voided as having been issued in error. The original application by Johnson was made about 1897 but the patent was not issued until seven or eight years afterwards. It was during that period that the Judge referred to as abandonment because the patent was not followed up promptly. Thus, the stylus became public domain for use by all companies.

Your reference to statement of Mr. Clarence Gennett about cutting as compared with indenting was merely a description of the difference between the lateral grooves and hill and dale grooves. The "Stylus" is nothing but a very small chisel. The shape of the chisel determined the form of the grooves. In Johnson's early work prior to his patent application, his chisel did not have enough clearance at the back and the material cut out did not flow freely. When he discovered this fact and corrected it he then produced a standard lateral kind recording. He mentioned that this was in a recording termed "Telegraph your Baby". The lateral cut groove uses a chisel that cuts an even depth in the wax, the vibration of the chisel making a snake like line. The variation in this line or the variation in the vibration then both of the grooves must be smooth to stay away from scratch.

Might further say in connection with Alexander Graham Bell that I personally inspected the record books kept of their experiments and I am quite sure that the answer which I gave is correct. Alexander Graham Bell furnished the money and the directions. Tainter did most of the work assisted by Bell's brother. Most of the experiments were in Tainter's hand writing and they presented in logical order based upon plan pre-determined to cover the various questions which they had regarding the phonograph and records. The tools and much of what I have stated are still in the Smithsonian Institute where they can be inspected. I consider Alexander Graham Bell the commercializer of Edison's invention. He certainly did much more than Edison to introduce it to the public.

Yours truly,
GENNETT & SONS, INC.
Fred Gennett, Pres.

P.S. Don't forget Johnson did his work 20 years after Edison & Bell - Records on disc did not take hold with the public until 30 years after Edison and 10 years after Berliner

GRAMAPHONE HUCKSTERS(Continued)

To the talking machine what the electric light and the self starter were to the automobile. It marks the advent of a new era in the talking machine world. It overcomes the final objection, eliminates all the bother, work & attention necessary to operate all talking machines. The Automatic Stop and Repeater can play any sized disc record any desired number of times when set automatically."

The Marveola

On May 29, 1918 the Marveola Talking Machine, manufactured by the Weser Brothers was put on exhibition at the music show in New York. Literature distributed to the public and trade contained the following information: "The name 'Marveola' was selected for the new instrument because its performance has been deemed marvelous by acousticians. In playing a record, the Marveola seems to operate with human intelligence. It starts and plays the record, discharges it & then starts a new one. This creation is the invention of the late

John A. Weber, who devoted a lifetime to the study, manufacture and improvement of musical instruments.

The Marveola operates as follows: from 1 to 6 standard records, of 8, 10 or 12 inches, are placed in the instrument. The pressing of a button (at any distance) starts the Marveola. The 6 records are played in succession. The Marveola automatically shifting them under the reproducer & pausing, if desired, for an interval between each rendition. A control button will start, stop, or discharge any particular selection at any time, or will repeat any record or part of any record at will, the mechanism shifting to the next record automatically or at the will of the operator."

To be concluded in next issue

KING JOE OLIVER

by
Walter C. Allen
&
Brian A.L. Rust

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How to get it... see p. 22

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SMALL CHANGE by Woody Backensto

From now on this will be a regular feature. This column will deal with the recordings of RED NICHOLS. Red has been associated with Nichols & Fennies for a long time; so with space limitations, the result is "Small Change".

Since he has been making records for over 30 years, under his own name and pseudonyms, as well as with many of the top band leaders, it would be practically impossible to compile a strictly accurate and complete discography at this late date.

This will be your column; the results depend largely upon you. While not all of you are expected to be Red Nichols' collectors, we believe the discussions to come will be of interest to most readers. Don't forget, many of the top jazz names have been associated with Red in one way or another. We welcome your questions, opinions, and corrections or additions to our data & those appearing in the standard discographies. Address all correspondence to me at:

37 GIRARD St.
WOODBURY, N.J.

Let's start with the controversial sessions by the ALABAMA RED PEPPERS. All of these have been credited to a Nichols' group at one time or another even though several collectors disagreed with such statements. Jazz Directory finally ruled out the Cameo sessions by this group. On playing two of these for Red: "Red Head Blues" (Ro 552) and "The Drag" (Ro 553) he confirmed his absence on these. He was sure, however, that Artie Schutt(p) was present and, on the second title, that the mellophone sounded like Brad Gowans or the tenor sax man from the CALIFORNIA RAMBLERS who doubled on mellophone. I go along with JD that the following titles are not Nichols: "San", "The New Twister", "Riverboat Shuffle", & Eccentric".

To confirm JD's statement that this was a pseudonym in some cases for THE RED HEADS, I played "A Good Man Is Hard To Find" (Ro 494) for Red. He confirmed his group with Pee Wee Russell(cl), Miff Mole(tb), Arthur Schutt(p), and Vic Burton(dm). From my files this tune is master..... 107782-2...by THE RED HEADS on Pe. 14882, Pat. 36701, and Salabert 765. By the ALABAMA RED PEPPERS (control no. 2695) on Ca. 1260, Li. 2725, Ro 494, and MF. 101----- all the same master but different than 107782-2, except MF. 101 which was dubbed from French Pathe (No. 7).. Are there any other issues or takes?

(continued on P. 22)

LOOKING BACKWARDS - a collection of Recording Star oddities....

FREDDIE RICH, the band leader once tried to prevent his former wife from using the name 'Mrs. Freddie Rich' for her vaudeville bookings. During the first World War KATE SMITH sang for the original A.E.F. before they sailed for France, and for the Red Devils when they were in Washington..... CHARLIE CHAPLIN made a recording with ABE LYMAN'S band playing violin..... During his school days at Culver Military Academy, HORACE HEIDT pitched a one hit game, broke a school shot put record, set a record for the 50 yard swim and was considered a possible representative in the Olympic games... In 1927 a broadcast over WAAT Jersey City featured ETHEL MERMAN, 'The Brown Eyed Syncopator'....AL JOLSON'S first fling at the movies was made under contract to....D.W. Griffith. The first private runs of the film were so discouraging that Al, fearing his prestige as America's Leading Comedian would suffer, ran off to Europe. Later, he paid off Griffith to shelve the picture..... The pseudonym of Walter Dalton was used to mask FRANKIE MARVIN.....CONNIE BOSWELL collects hanks of her friends hair... For over two hundred years every member of Phil Spitalny's family has been a musician, not one member having followed any other pursuit..... RUSS COLUMBO once rushed out of Woodmansten Inn when he was asked to take a thousand dollar out. The slash was averted when Columbo threatened to take his musical crew to Pelham Inn..... RUTH ETTING'S first ambition was to become an artist..... When JOHNNY MARVIN first arrived in New York his occupation was Barber..... ABE LYMAN was the driver of the first yellow cab to appear on the streets of Chicago.....LITTLE JACK LITTLE was born Jack Leonard..... RAMONA'S last name is Davies..... BEN BERNIE once announced, " Our next number will be 'You Call It Madness and I'll Call It Love'. Ladies and Gentlemen, you call it madness, and my dad calls it baloney".....VAUGHN de LEATH, who was married to Livingston Geer, often used her husband's surname when recording.....EDMUND B. RUFFNER was nicknamed TINY because he reaches an altitude of 6 feet five and a half inches.... MAE WEST was coached by FATS WALLER for a singing number in show called 'Sex'(1927)... ..DICK POWELL recorded 2 rejected sides for Gennett in November 1927. Actor, GENE LOCKHART was a successful tin-pan-alley tunesmith in the early 20's...

A COLUMN DEDICATED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN-RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY
HAROLD FLAKSER

THE ENGLISH RECORDING OF THOMAS "FATS" WALLER, 1938-1939: Further corrections and additions
Recording Date Corrections: In the Dec., 1955 issue of "R.R.", this column erroneously credited the 6-sided band session date to Aug. 22nd, 1938. In again perusing several pre-war issues of Melody Maker this discographer has found that this periodical, although actually released every Friday, bore a date corresponding to the following day - i.e., Saturday. Consequently the date given in all heretofore published discographies - Aug. 21st 1938 - is the correct one.

With respect to the second session credited to the "week ending Sept. 4, 1938", a further circumscription in pinning down the recording date may be made. Inasmuch as Melody Maker credited these sides to an August session; and since the sides in question were recorded at least seven days subsequent to the band sides, it may be logically inferred that the recording date took place between (Sunday), Aug. 28th and (Wednesday), August 31st, 1938.

Amend the 10-sided private session date (p.14) to read: "Mar. 27th or April 3rd, 1939"

Corrections to the instrumentations and personnel of the Aug. 21st, 1938 session.

- (1) OEA6383-1 Read: Dms: Hymie Schneider"
- (2) OEA6384-2 Read: Ts: Alfie Kahn"
- (5) OEA6703-1 Delete: "Tpt: Dave Wilkins"
- (6) OEA6704-1 Read: Ts: Alfie Kahn"

Still undetermined at this point are: (1) the tenor saxist on OEA 6383-1; and (2) the reason for the seemingly illogical matrix series allocation of a 6300 and a 6700 series to the Aug. 21st, 1938 date and 7800 and 7900 series to the June 19, 1939 recording date.

FURTHER ISSUES: German discographer Horst H. Lange notes the following further issues: OEA:6703-1/6704-1 issued on HMV(N)A.L. 2546; MM406/7 issued on E-Disc(Sd)A1.

THE ENGLISH RECORDINGS OF JACK JACKSON-ALBERTA HUNTER, OCT., 1934: (Additions to "J.D." (Vol 5, p.747)
In addition to the 5 HMV(E) Alberta Hunter vocal sides accompanying Jack Jackson's orchestra listed in "J.D." at least 6 additional sides were recorded by Alberta Hunter accompanying Jack Jackson's orch. - as follows:

		London, England, Oct. 7, 1934
OEA7	Miss Otis Regrets	HMV(E) B6525
OEA7	Two Cigarettes in the Dark	HMV(E) B?
		Oct. 12, 1934
OEA642-11	Where the Mountains Meet the Sea	HMV(E) B6529
		Oct. 25, 1934
OEA649-11	A Lonely Singing Fool	HMV(E) B6536
OEA651-11	What Shall I Do	HMV(E) B6536
		Oct. 31, 1934
OEA666-111	Be Still My Heart	HMV(E) B6546

"Takes" of OEA:654,662,663,664 are 11, 11, 1, 11, respectively - OEA654-11 having been also released on El(G) EG3210. Can any of our readers supply the following details: matrix nos. and "takes" of "Miss Otis Regrets", "Two Cigarettes in the Dark"; release no. of the latter; "take" of OEA641? Were there yet other sides recorded by Alberta Hunter accompanying Jack Jackson?

DISCOGRAPHICAL RAMBLINGS

NOTES ON THE REX STEWART BLUE STAR RECORDING DATES ("R.R.", Vol. 1, No.5):

Discophile editor Derek Collier gives the dates for ST:2205/8; 2214; 2217/19, as December 8,9 and 10th, 1947, respectively.

Additions to "J.D.":

Vol. I, p. 6: Oscar Aleman,

OCS1083/4-11

OSW:68-71(Incl.)-1; Vol. by Wilson Myers on OSW:68,70 and 71

Can any of our readers supply "Takes" of OCS:1085/86?

Vol. I, p.14: All Star Swing Band (Indian)

Add Following 2 sides: CE122199-1 Here You Are (Vol.: Nester West) Co(Ind) FB40230

CE122200-1 The Pity Of It All (Vol.: Sonny Gill) - -

Omitted-Vol.1: The Bugle Call Raggers

London, Nov., 1934

TB1742-1 Temptation Rag De(E)F7, De1018

TB1759-11 New Jig Rhythm De(E)F7, De1018

London, Early Feb., 1939

Vol.: Pat O'Regan

DR3287-1 Alexander's Got A Swing Band Now De(E)F6967

DR3288-1 Sha-Sha De(E)F6967

Can any of our readers supply further details re personnel and sides other than those listed above?

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EUBIE BLAKE

Fellow discographer, Ray Wile, contributes additional information to the Eubie Blake listing in Volume 1, Number 1.

(Noble) Sissie-Blake (Eubie) tenor and piano

10407A Broken Busted Blues Ed51572
10408C You Ought To Know - -

ROSA HENDERSON

42601-2 Goin' Home (Grainger-Ricketts) Em10747
42602-2 West Indies Blues (Dowell-Williams-Williams)

Although surnames were similar and numerous sessions took place between Rosa and Fletcher Henderson they were not related. On the above session, Rosa was accompanied by unknown piano and guitar - aural evidence.

SI HIGGINS AND HIS SOOBUSTERS

146782-2 Velvet 739 Bless You
Sister

147000-3 - - The Prune Song
*** Both sides list vocalist Si Higgins who could be Arthur Fields or one of his cult. The group has some fine soloists on 'Bless You Sister' as the trumpeter and clarinetist are featured. The 'Prune Song' also has some hot choruses from a trumpeter. Organization appears to have the aural qualities of a small combination from the.. California Ramblers outfit.

CHARLES W. HARP-Vocal With Orchestra
W403033C Ok41308 Perhaps /tra
W403023C - - Sweetheart's
Holiday

Some stirring jazz accompaniment consisting of tp, cl, tmb, p, g, v, & dms can be heard on the 403023C side. Clarinetist has the Jimmy Dorsey sound and the guitarist may be Eddie Lang.

LAKE SHORE ORCHESTRA -Silverstone-

Can any of our collecting fraternity shed any light on the following for Lou Plotnick of Brooklyn? No master Copenhagen Sil.3028
14001 Eliza - -

NEW ORLEANS JAZZ BAND see Vol1, No4
Perry Armagnac of N.Y. adds:

"Believe I can now solve the problem of the missing 10084 in your NOJB discography. Am convinced of the evidence on hand that this is the number that is obliterated on my Pennington 1383, LIMEHOUSE BLUES as 'Schubert's Metropolitan Orch.' On using a magnifying glass one can plainly see that the last digit of the master number proper is a '4'. The preceding one could be a 0, 3, 6, or 8; but we list different titles for 10004, 10034, and 10064, so it must be 10084 by elimination."

ORIGINAL MEMPHIS FIVE

Reissues of the Ladd's Black Aces (Gennett Original Memphis Five names) have been traced to the Connorized label. Hot Discography, Index to Jazz and Jazz Directory note Connorized Jazz Hounds as the pseud. used to mask the Ladd's group. Visual evidence indicates otherwise. In two cases seen the pseudonym, Connorized Jazzers was used.

7666A Gypsy Blues Conn3030
7667B I've Got The Blues But I'm
Just Too Mean To Cry - -

Satanic Blues Conn3077
Muscle Shoals Blues - -

The following - Original Memphis Five has been omitted from the Discography:

1169-A I Wish I Could Shimmy Like
My Sister Kate Jewel - -

Of interest to the collector is the following information:

1. The above Jewel is a counterpart of the Grey Gull of the same title.
2. Removal of the label bears a similar Grey Gull issue.
3. No catalogue number is visible on the Jewel.
4. There is no relationship between the above 'Jewel' and the later 'Jewel' bearing Oriole pseudonyms and Plaza and American Record Corporation masters.

TINY PARHAM

Herb Thrane of Milwaukee Wisconsin has played Tiny Parham's Victor recording of "Stuttering Blues" for Jabbo Smith. Mr. Smith believes that the musicians (via aural evidence) included Punch Miller, cornet; Lawson Buford, tuba; Darnell Howard, sax-clarinet; George Reeves, trombone and Ike Robinson, Banjo. Jabbo adds that he once played with Parham but did not record.

PLAZA COMPANY JAZZ

An intriguing trio of Plaza sides has recently come to our attention. Although the titles suggest the commercial hit-tunes of Jan 1925, the instrumentation is definitive of the Kansas City Five sides of Perfect records and of the Choo Choo Jazzers which are peculiar to the Ajax label. Instruments, aurally evident, are tp or cor, claryd / sax, tmb, p, and bnj... Gladys Murray & Dolly Ransom are one and the same. c. Jan/Feb 1925

SIX BLACK DOMINOS (Instrumental-Ed.)
5758-1'p Do 429-B Those Panama
Mamas Re 9766(1) Ba 1456(1)
GLADYS MURRAY-Comedienne, Orchestra
5759-2'p Ba1479-B Nobody Knows /Acc.
What A Red Head Mama Can Do
Re 9779 Do 3452(2)

PLAZA COMPANY JAZZ (Continued)

DOLLY RANSOM - Comedienne-Acc. by
Kansas Five
5760-2'p Do 436-A(3) Big Bad Bill
Re 9760(4) Ba 1464(4)

Notes: (1)- Six Black Diamonds.
(2)- Louella Taylor - comedy solo, Novelty Accomp. (3)- The World lists Do436 as by Gladys Murray and Jazz Orch. (4)- Gladys Murray, Comedienne, Accomp. by Kansas Five..... Reverse sides-Do428-B, Six Black Dominos; Ba 1479-A, Billy Jones; Do 436-A, Dolly Ransom.

Queries: Does anyone have the Oriole counterparts of the above sides? Can anyone supply pertinent information as to the identity of the musicians, especially to the inspired trumpeter who's technique consists of wa-wa's, blue notes & double timing phrasing?

RAZAF-JOHNSON

Harrison Smith points out that although the Cameo Record Co. made no mention of the given names of the above artists, the comedy dialogue is actually by Andy Razaf & J.C. Johnson.

2740B Two Watermelon Seeds (Part 1)
Cal285

2741B (Part 2) - -

Andy Razaf is especially remembered for his vocalizations with the Fletcher Henderson Orchestra & the many noteworthy lyrics that he has contributed to the music world. Mr. Razaf's true name was shortened from Andreamentania Paul Razaf-inkeriefo. J.C. Johnson has been a musician, composer and author of many compositions including Empty Bed Blues & Dusky Stevedore. He makes his home here in New York.

CHRIS SMITH

Chris Smith and Henry Troy
Piano accomp.

1037 My Lady Of The Nile Ajax17005
Chris Smith Piano accomp.

1045 Never Cry Over Any One Man "These are 2 of several sides made by Chris Smith for the Ajax label. Mr. Smith was the noted composer of Ballin' The Jack, I've Got My Habits On, Down In Honky Tonk Town etc. He was born in Charleston, South Carolina on October 12, 1879 and died in New York on October 4, 1949. As a youth he learned to play guitar and piano, then became a songwriter. The above items are of historical interest.

LENA WILSON

Lena Wilson recorded the following session for Emerson featuring a piano accompaniment.
42582-2 'Tain't No Tellin' (What The Blues Will Make You Do (Grainger-Wilson) EM 10745
42583-2 I Don't Love Nobody (So I Don't Have No Blues) (Grainger-Ricketts) EM 10745

EDISON CONCERT - by Ray Wile

On Wed., Jan 15 1956...the main branch of the N.Y. Public Library held its first concert of Edison recordings. A near-capacity audience were present. This concert which may be classified as an experiment met with unprecedented success as the audience thoroughly enjoyed listening to the recordings of Matzenauer, Ciccolini, Case and many other stalwarts who were members of Edison's classical recording family. For further appreciation the aforementioned artists made personal appearances.

All selections were played electrically using the Clarke Hill & Dale pickup which was mentioned in Edisonia Vol I, No.2. They sounded finer in the wide library surroundings that I can ever recall hearing Edison discs.

One of the special moments of the program was the playing of a copy of one of the unissued test pressings that exist in the Edison plant. It seems a shame that such material remains unissued. Some method should be found to solve possible royalty payments with dignity so that this heritage may be released to the public. This by the way was from a 12" test recording & we all know that Edison ended up by only issuing 10" discs (with the exception of a few long players).

Mr. Philip Miller of the Music Division assured me that the library will have other Edison programs to investigate the wealth of material that still exists.

It might be of interest to know that this reporter assisted in the preparation of the program and that several of his Edison discs were used by the library.

The 'Directory of Record Sleeves' which was scheduled for this issue has been omitted due to space limitations..

Small Change (continued)

If we flip Ro. 552 we have a side credited to the SAVOY PLAZA DANCE ORCH. Nothing much happens on 'Golden Gate' (2661-B1). Near the end there is a short trumpet solo which Red thinks might be he. Can anyone offer additional data on this session?

See you next issue..

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